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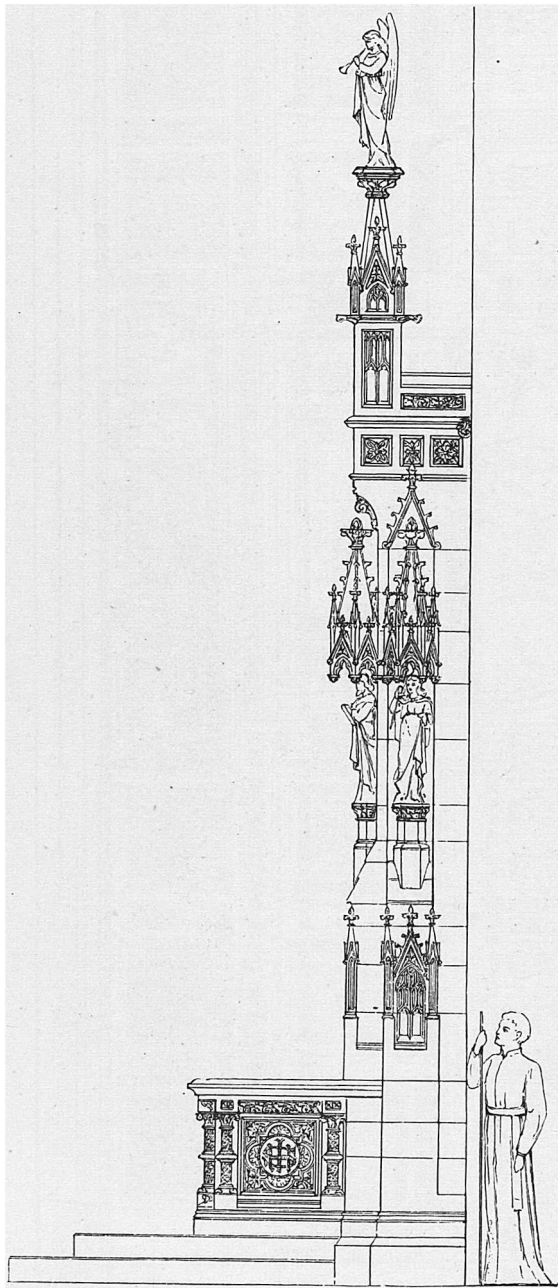
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THE ASTOR REREDOS.



Engrave from the architect's designs the front and side elevations of the reredos which is to be erected in Trinity Church, in New York, by the sons of the late William B. Astor, in memory of their father. The work is the design of Frederick Clarke Withers, an architect of New York, and is of the Perpendicular Gothic style, in harmony with the architectural features of the grand edifice in which it is to be placed. As may be seen from the engraving, which gives with



Side Elevation.

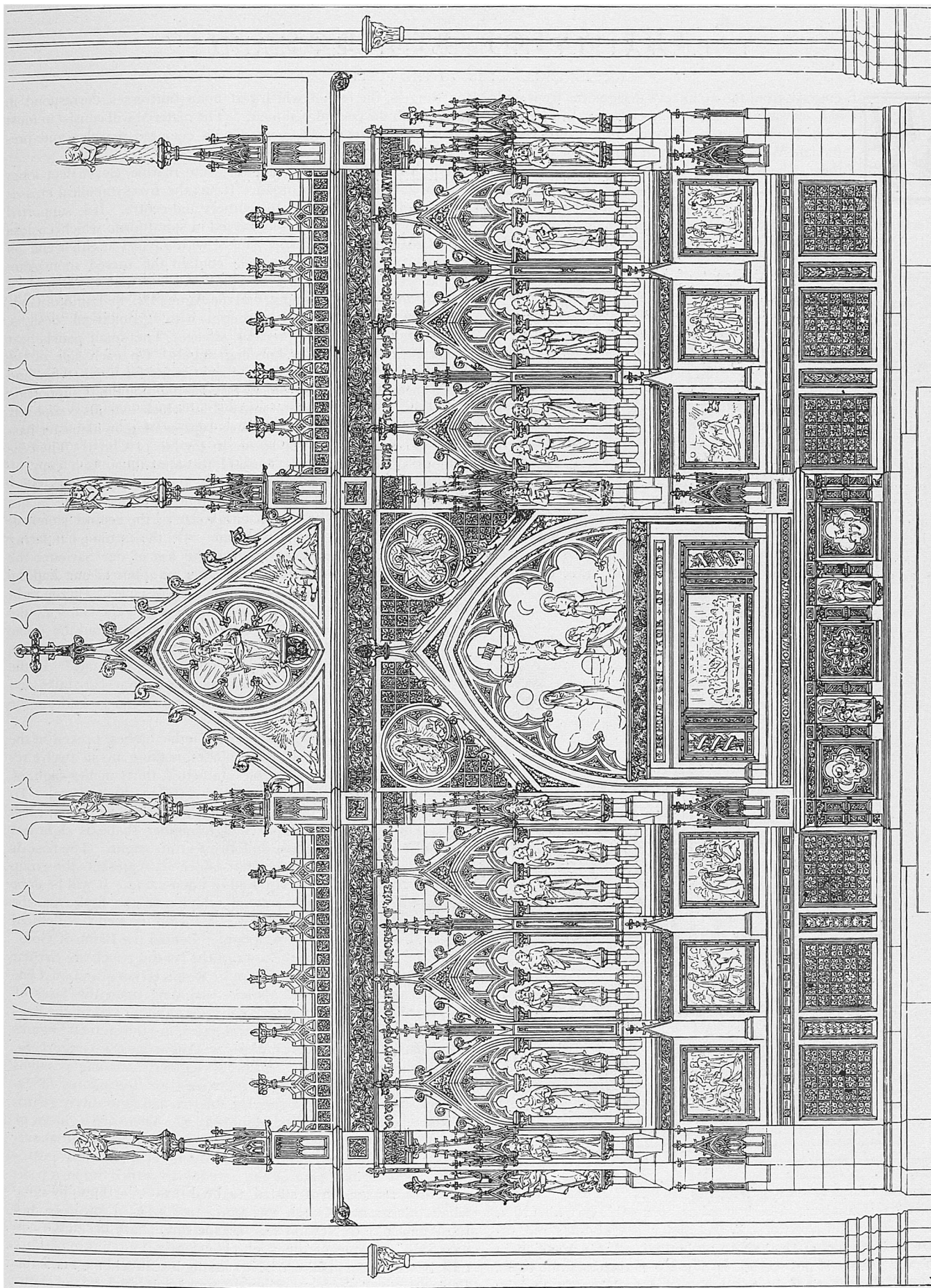
peculiar force of detail the ornate proportions of the work, the design will compare favourably in effect and mastery of style with the best work of the old masters of the architectural arts in Europe. The reredos will be placed in the chancel, and rise to the sill of the chancel-window. Its height is about twenty feet, and its width is thirty-four feet. In the centre the pediment supporting the cross has a total height of twenty-eight feet, while the

four angels, the feet of which rest upon buttresses, correspond in height with the central pediment. The material will consist in most part of Caen-stone, ornamented with coloured marbles and precious stones.

The altar-table will be of pure white marble, eleven feet long, and three feet six inches broad. It has the five symbolical crosses sculptured upon its face at the corners and centre. It is supported by six columns of red marble, carved in spiral form, which enclose three broad and two narrow panels, with a panel at either end on the returns. The return-panels contain the sacred monogram in enamel; the front panel at either end also shows an enamel, the pelican feeding her young, and the Agnus Dei, or Lamb of God; while the central panel is wrought with geometrical designs, and a Maltese cross in precious stones. The small panels bear the sculptured figures of kneeling angels. On each side of the altar-table are three panels of diaper-work in Caen-stone, and above them is a series of superb ornamental mouldings supporting the super-altar. Above the super-altar, which extends completely across the front, is a series of panels representing, in alabaster bas-relief, the various eventful scenes in the life of Christ. The central one of these, directly back of the altar-table, is a copy of Leonardo da Vinci's painting of 'The Last Supper' in bas-relief. The super-altar is a shelf of white marble, about twelve inches broad, and the three panels on either side of the central panel are also filled with bas-reliefs in alabaster. On the extreme left, facing the altar, is Mary Magdalen washing the feet of our Saviour; the next scene illustrates the entry of Christ into Jerusalem; and the third, the incident of washing the feet of the disciples. On the right of the altar the first panel shows 'The Agony in the Garden,' the next 'The Betrayal of Judas,' and at the extreme end the scene before Pilate. Under the central panel of 'The Last Supper' is the sacred inscription, "This do in remembrance of me." In the small, oblong panels are representations of the wheat-stalks and vine, with the legends, 'I am the bread of life,' and 'I am the true vine.'

Above each of the side-panels are Gothic arches, broken in the centre by a column into double niches, making in all twelve recesses in which are white-marble statuettes, thirty inches high, of the twelve apostles, each supported by a red-marble pedestal. To give more relief to the figures, the background will be of burnished gold. The grand central panel, of triangular shape, is eight feet in breadth across the base, and five feet in height. The base is six feet above the level of the altar-table. It represents the group of the crucifixion, and is sculptured in Caen-stone. It will be done in *alto-rilievo*, and represents, in addition to the figure on the cross, the three Marys at its foot. Beneath the richly-sculptured base of this panel is the inscription, "Behold the Lamb of God." Above, on either side of the apex of the central panel, are circular medallions of the 'Ascension' and 'Resurrection'; and on a line with the statuettes of the apostles, standing upon the faces of four buttresses under sculptured canopies at either end of the reredos, and on the sides of the central panel, are the statuette figures of the four fathers of the Church—St. Augustine, St. Gregory, St. Jerome, and St. Ambrose; and occupying corresponding positions on the returns of the outside buttresses are the figures of St. Michael and St. George slaying the dragon, and figuratively guarding the whole line of saints and apostles. There are eighteen of these marble statuettes in all. The four standing angels surmounting the buttresses are represented playing upon musical instruments. The central part of the reredos is carried up in a pediment, and has upon its front an oval panel five feet high, by three feet six inches broad, with the figure of Christ in his glory, and angels bowed down around him in adoration, filling the corners on either side. This sculpture is in *alto-rilievo*.

The Caen-stone work and plain carving are all to be executed in this country, but the more elaborate sculptures, such as the statuettes, alabaster panels, and enamel-work, have been entrusted to the hands of skilled artisans in Europe. The work is to be finished before next Ascension-Day, when it will be consecrated. It takes the place of the old wooden reredos and altar in Trinity Church,



Design for the Astor Reredos, Trinity Church, New York.

and, owing to its size, necessitates some changes in the chancel, among which will be color-decorations, to be carried out to correspond in tone with the new work under the architect's direction.

The expense of the work will be about fifty thousand dollars. Mr. Withers passed the last summer in Europe, superintending the execution of the sculptures.